637 They have sold the new small canoes, tree bark mats
501 (damajaguas), palm-leaf fans, rubber and rolls of lianas (these are
285 used in the construction of bamboo huts to tie up the palm-leaves
284] on the [284] roofs and for some other purposes in lieu of string),
which they have bought from the villages and with the cash they
have earned they now make their small purchases. They have
few wants and do not need much: a few feet of cotton cloth, a
chopping knife, some salt, a small mirror, glass beads, fish hooks,
[311] powder and small shot for the old muzzle-loader which a few of
them may own. This would be all their heart desires. It is little,
even very little, and yet it takes long, even very long, until they
have made their choice and finally decided to buy. First they
talk it over among themselves in their guttural and sonorous lan-
guage and then they start bargaining, and then they count out their
money slowly and cautiously; finally having managed to get the
[442] desired goods, they packed them into the nearly full basket car-
ried by the wife. The women and girls timidly hide behind their
menfolk. When spoken to, they do not answer, although they
576 understand sufficient Spanish. Their jealous menfolk have strictly
571 forbidden them to enter into conversation with men of other races
[491] or tribes. They draw back bashfully. But if the husband is not
present, only the mother or brother, the women become very
loquacious, especially when their tongue has been untied by a
small present--a mirror, necklace or something of the kind. And
they are happy beyond words if you caress their little child, who
looks like a Japanese baby painted brown, and has a friendly smile
even for a stranger. It is amusing to watch the women meeting a
fashionably dressed lady in one of the shops; then they surround
her laughing, amazed and admiring, but they do not appear to be
jealous of the lace dresses worn by European women. The men,
on the other hand, do not honor even the most beautiful and most
elegant white lady with so much as a glance.

142 The Cayapa girls are pretty from the age of 12 to 16 years,
302 their bodies somewhat plump, but still with a beautiful shape.
589 Sometimes young men and women can be seen with red and black
streaks and dots on their faces, chest, arms and legs; this is a
sign that they are engaged.

505 Once their business in town is finished they prepare for the re-
turn journey to their villages. "Adios compadre, adios compadres,"
and chattering and laughing, happy and content, they hurry to
the shore where their canoes are moored. On their way they

505 might hear a piano or phonograph music from somewhere. That
they still must quickly take a look at. The entire crowd rushes
busily into the house concerned and up the stairs. Their curiosity
is soon satisfied and they come down again and now they must be
off quickly so as to be able to make use of the tide current. Their
•501 unpainted canoes are 8 to 10 meters (Translator--about 8 to 10
yds.) in length and from 70 to 90 centimeters (Translator--2 1/3
[327] to 3 ft.) in width. They are slim and pleasing in shape and have
black colored decorations around the edges. Each one of them
accommodates from 5 to 8 persons, close together, with their
meager belongings. They paddle along nimbly with their leaf-
shaped oars and, while their canoes glide along silently and
swiftly, the entire crowd has soon disappeared in the mouth of the
685 Mira River. It will take them two days to reach their hometowns.
197
648 During the journey they camp in the open over night, somewhere
along the shore, in an empty pasture. But they have to be careful.
Occasionally they are attacked and robbed there by Negroes, and
if they resist, they are murdered in cold blood. Only recently a
whole group of them, men, women and children, 14 persons al-
together, were most cruelly murdered on the Mira River by some
bestial Negroes.

101 [285] However, our friends will now have arrived home safe
392 and sound on the upper Cayapa River. They are greeted from afar
361 by the friendly smoke of their own hearths. Their villages con-
824 sist of a few, widely dispersed bamboo huts of a most primitive
type. A few uncut tree trunks have simply been rammed into the
earth in a rectangle. The floor is at a height of 3 to 4 meters
(Translator--ca. 3 to 4 yds.) and is made of split bamboo. Above
this, at an equal distance, is the roof made of coconut (?) palm
(Iriartea ventricosa) leaves. That is the entire structure. Since these
houses have no walls, it is obvious that doors and windows are not
417 required either. The trunk of the Ceiba trees, light as a cork,
824 into which a few steps are hewn, serves as stairs. (The Ceiba tree
512 produces the silk-like bombax wool, called "Kapok" on the Euro-
pean market.) These stairs are obliquely leaned on, without be-
ing fastened anywhere. A bare-foot can be climbed more easily
than one of these Cayapa ladders. In order to be somewhat safe
from surprises by unwanted visitors, the ladders are drawn up to
the living quarters overnight, and when a family goes on a trip,
the ladder is thrown into the river and left to float away. After
522 all it is so simple and easy to fetch another Ceiba trunk from the
nearby forest on returning and quickly hack a few step-like cuts
into it with a chopping knife.

2: Murra E-4 (no date) 1943 SD6 Cayapa SD6

241 Children wear no clothes at all until they are 6 or 8.

301 The hair is worn loose, long, and flowing by the women but is clipped
302 above the ears by the men. Both sexes wear necklaces and wristbands of glass and porcelain beads, coins, seeds, and beetle wings. Only women wear earrings.

302 The traditional *Chibcha* custom of frequently painting body and face is found among the *Cayapa*. Red, yellow, and black are used, and the designs are very numerous. Barrett reproduces many of the motifs and insists that there is no special significance attached to any of them, nor is there any age, sex, or property correlation.

[illegible]

401 **Watercraft.**—A large part of every *Cayapa's* life is spent on the water
[illegible] fishing and traveling. Canoes are built with great skill and care. They can withstand not only fluvial but also maritime travel and are routinely sold in the "civilized" coast towns. They are dugouts, usually 10 to 12 yards long but sometimes much larger. Balsa-wood logs are sometimes used as outriggers.

[illegible]

[illegible] Details of *Cayapa* manufactures are contained in Barrett's work, which describes and illustrates finished products and minutely discusses the techniques of preparation.

322 **Woodworking.**—Woodworking includes house building, making dugout canoes, and carving masks and children's dolls.

285 **Weaving and basketry.**—The women weave cotton cloth on a narrow
286 native loom, and the men do the sewing. The men also weave the fishing
442 nets and hammocks. Barrett's discussion of *Cayapa* basketry is outstanding. The *Cayapa* make many kinds of baskets, mats, and bags of bark and of various roots.

323 **Pottery.**—Pottery is crude and undecorated. It is used particularly for
177 storage. Tradition claims that in their old Highland habitat the *Cayapa* made better pottery but that subsistence have since largely replaced ceramics.

324 **Stonework and metalwork.**—Stonework is limited to the mortars
325 used in grinding corn and plantains. Although in aboriginal times Lowland Ecuador was a famous area of metallurgy, there is no evidence that the contemporary *Cayapa* practiced it.

411 **Weapons.**—The weapon most widely used today is the muzzle-loading
177 shotgun. The blowgun was important in the past, but today its use is restricted to boys, who shoot poison darts while playing at hunting. Hardwood bows are being given up, and the bow and arrow is said not to be mentioned in *Cayapa* tradition. The steel machete is ubiquitous.

2: Murra E-4 (no date) 1943 SD6 Cayapa SD6

Death.—Death is not considered to be a natural phenomenon but is attributed to the presence of malevolent spirits in the body. A dead man's soul hovers around his house, which is usually abandoned, though it may be dismantled and sold. The corpse is buried in a coffin in a Catholic-style cemetery near the church. The dead man's possessions are usually given away, but it is not known who inherits his fields and clearings.

[illegible]

Art.—The great range of designs used by the *Cayapa* in their face and body painting has already been mentioned. There is a similar variety in the geometric figures used to ornament their canoes. There are no design names, nor is there any apparent significance in their variation. Animals are sometimes painted on canoes destined for the market, but only geometric designs satisfy the native consumer.

Textile decoration, particularly on women's skirts, differs from canoe and body painting in its emphasis on realistic motifs. Men, mammals, reptiles, birds, fishes, and parts thereof are frequently woven into the cloth. Interestingly enough, in both design and execution this ornamentation resembles very closely the decoration used by Highland Indians on their belts (*lajas*).

Calabash dishes frequently have an incised design below the rim.

Canoe paddles and wooden seats are sometimes ornamented with carved images, and children usually play with carved wooden dolls.

Music and dancing.—Holidays, weddings, and other feasts are accompanied by much dancing and drinking. As elsewhere along the coast, the European marimba is widely used, as are panpipes, flutes, drums, and rattles. In recent years the Highland San Juan dance has been gaining in popularity. Also of immediate Highland provenience may be the small European wooden harp with palm-fiber strings.

Toys.—Children's activities are usually imitative of adult pursuits. Complete sets of diminutive artifacts are made for the children. Blowguns are given the boys. Only dolls and tops seem to be specifically children's toys.

Alcoholic beverages.—There is no evidence of the use of narcotics. *Guarapo*, the fermented juice of sugarcane, and rum, its distilled by-product, are both made and liberally drunk by the people at appropriate occasions.

[illegible]

Native *Cayapa* religion has blended with many Roman Catholic practices. Baptism, marriage, and political office must be confirmed by the priest. Masses are said for the souls of the dead, and Easter and Christmas are celebrated whenever the priest happens to visit the community.

2: Murra E-4 (no date) 1943 SD6 Cayapa SD6

PLATE 60.—**Colorado and Cayapa Indians.** *Top (left): Colorado* man, early 20th century. *Top (right):* Tsátchela (*Colorado*) man wearing silver nose ornament. *Bottom (left):* Tsátchela (*Colorado*) men playing marimba. *Bottom (right): Cayapa* harvest of plantains. (After Rivet, 1905, opp. p. 178; after Von Hagen, 1939, pls. 7, 10; and after Barrett, 1925, pl. 60.)

[p. 284(D)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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B46
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pl. XXIV

FIESTEROS AND CHURCH AT PUNTA VENADO

[p.64(F)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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505

HARVEST OF PLANTAINS

[p. 74(B)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

time, and each is followed immediately by the beveled point of the next stalk. Below the rollers and between the uprights which support the whole mechanism is placed a large canoe-shape wooden trough such as that shown in pl. LXIII, or in pl. LXV, into which the cane-juice flows. In case there is no such special wooden trough at hand, or the regular trough is otherwise in use, a small canoe is carefully washed out and used instead. When necessary, leaves of the hoja blanca or of the plantain are placed at the sides of this receptacle in order to prevent the juice from falling or splashing outside. These leaves are especially necessary when, as occasionally happens, a large pot instead of a trough or a canoe is used as a receptacle for the juice; in such an event a funnel is usually built up with leaves above the mouth of the pot.

When the whole rick of cane-stalks has been ground in this manner, the motion of the rollers is reversed, wedges are driven into spaces above the bearings of the uppermost roller in order to bring the two rollers more closely together, and the cane is rolled a second time. During this part of the process, however, two or three of the previously crushed stalks are placed one upon another and almost as much juice is pressed from each as was obtained in the first rolling. As the stalks are received from the rollers the second time, they are quite devoid of juice and are thrown out on the ground. Thus in front of each mill is heaped a large mound of cane trash, such as that shown in front of the mill in pl. VI.

During the grinding of the cane a large copper kettle,

PLACING OF CROSS-BARS FOR TRANSPORTING THE CANOE

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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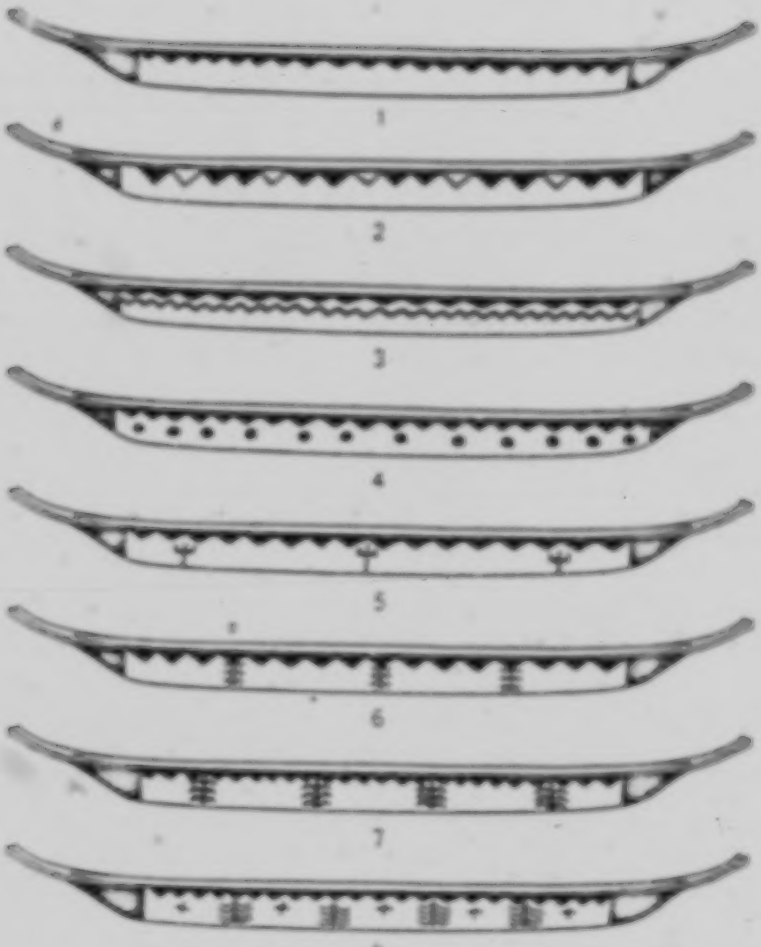
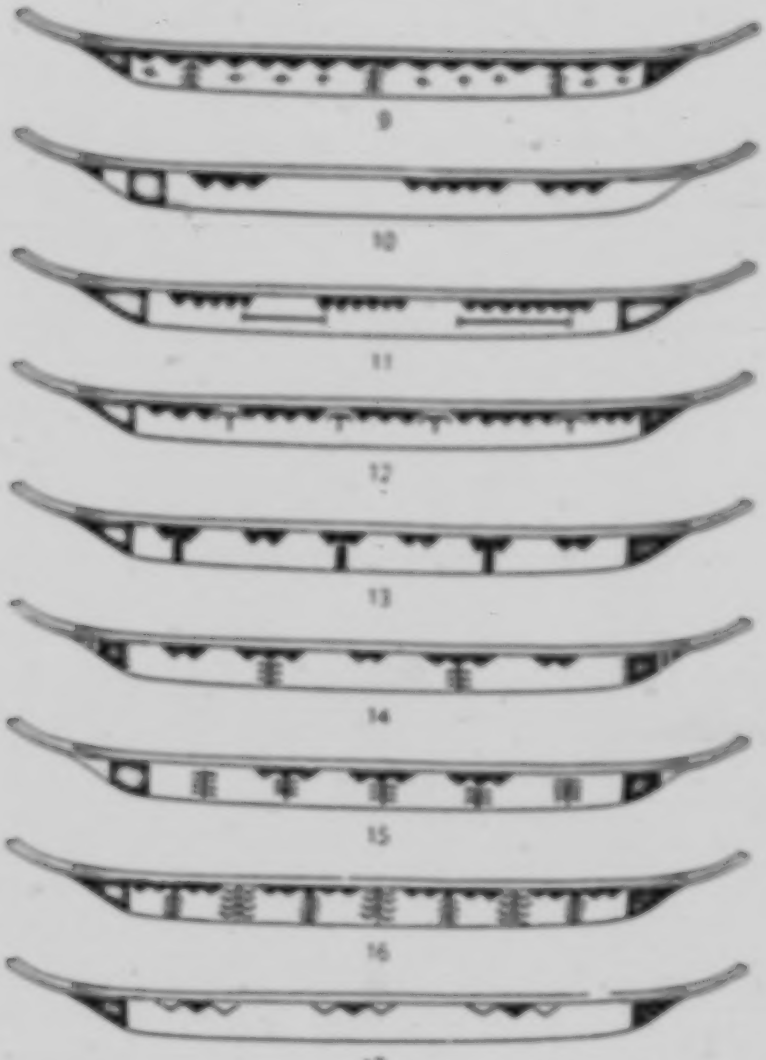


DECORATIVE PATTERNS PAINTED ON CANOES

[p. 136 (8)]

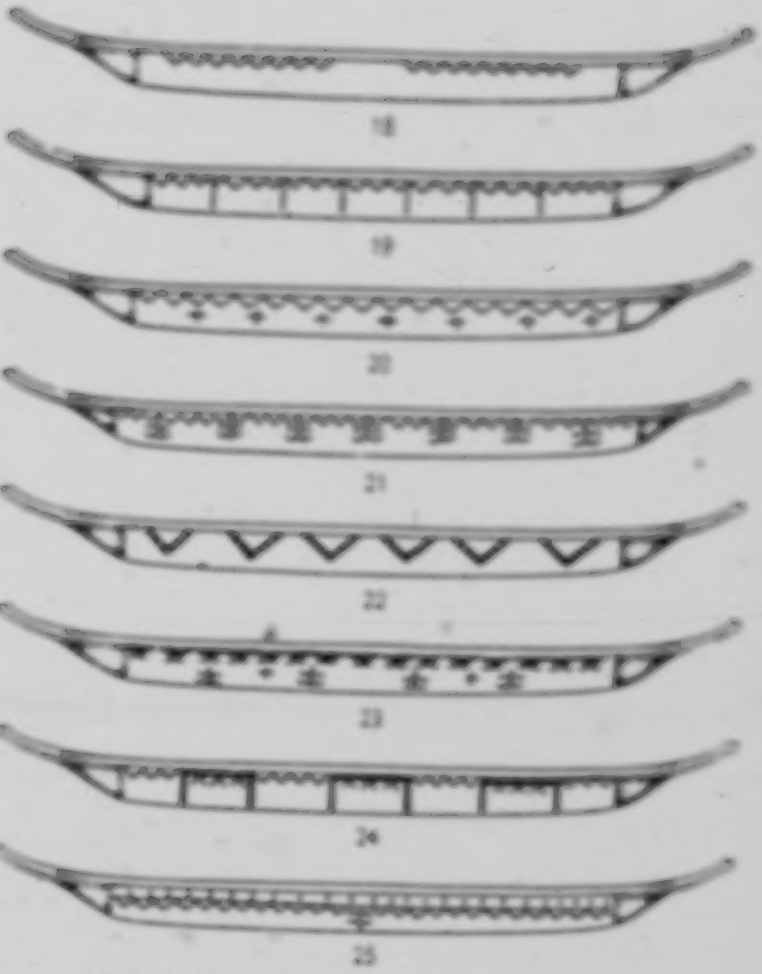
3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6



DECORATIVE PATTERNS PAINTED ON CANOES

[p. 134 (A)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6



DECORATIVE PATTERNS PAINTED ON CANOES

[p. 138(8)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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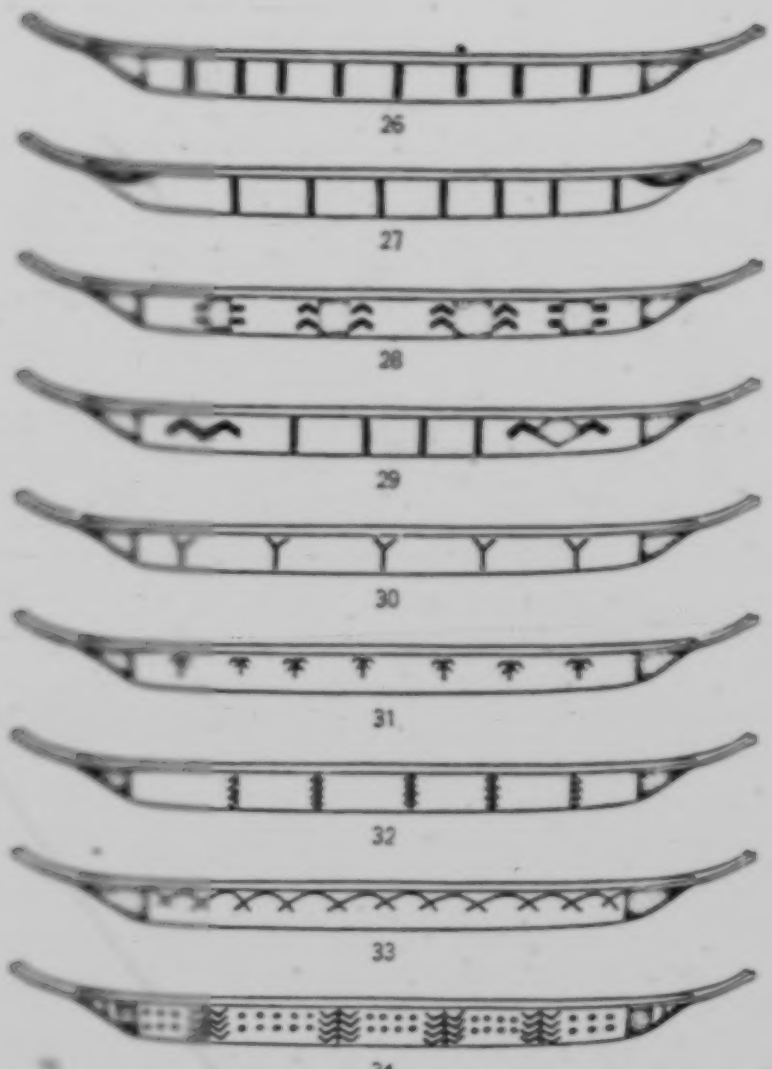

DECORATIVE PATTERNS PAINTED ON CANOES

[p. 140(A)]

Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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PADDLE HANDLES AND BLADES

[p. 140(B)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

these points. The form of the prow and stern are characteristic, being very narrow and always very concave on the upper surface of the extreme point, as compared with the negro and the Cholo canoes of this region, thus giving this part somewhat the appearance of a pair of ears. These features are clearly illustrated in the canoes shown in pl. LX. At a distance of from five to seven inches from the extreme point of the prow, there is left a slightly raised line on the upper surface, while on the under surface, at a distance of about three inches from the point, appears a decidedly convex line. The Indians say that the former has no special use, but that the latter serves as a hand-hold in hauling the canoe when landings are made. These two features, together with the hole through which the small mooring cable passes, constitute the only differences between the prow and the stern of the Cayapa canoe.

In general the desired form of a canoe is exactly determined by sighting along it with the eye; but the prow and the stern are carefully measured in order that they may be perfectly symmetrical, and the height of the sides and the thickness of the bottom are similarly measured in order to give the vessel its proper balance.

Having completed the adzing and planing, the canoe is placed under the house and thoroughly dried before calking and painting. Treated in this manner it is of course less liable to check and is more durable. However, canoes are frequently used when green, and those made for sale in the settlements are in most cases only slightly seasoned.

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

in his craftsmanship. The less particular artisan simply paints rude designs with a small coconut-bark brush.

The designs, called kû'm bîlya, used upon canoes are varied. They are largely geometric, consisting chiefly of dots, lines, and triangles, although sometimes animal figures are employed. These last, however, appear only on those canoes made by the Cayapa for sale. On pl. LXXII-LXXV are shown most of the designs used by the Cayapa on canoes made for their own use. They bear no special symbolic significance, none of them is typical of any special group of people, and no individual ownership is connected with any of them. In large measure they bear no names other than the generic kû'm bîlya, literally "canoe design."

As before mentioned, brea is the wax made by certain small bees common to the region. It is called amû'ya, and is of two kinds, black and yellow, the latter being much preferred. The particular bees which produce the brea are of four different species. A small black bee, which lives in hollow trees and is called paba ta'nda, makes the wax of the best quality and in greater quantities than any of the others. Another small black species, called ta'nda also, lives likewise in hollow trees and makes much more honey than wax, but a certain amount of its wax is used. A third species is called ciñemi'skî; it is also black, but builds its nest in the ground and its wax is used to a limited extent. The fourth species is a small yellow bee called amûî a'ma; its wax is black.

Brea is obtained by smoking out the bees and chopping

3: Barrett E-5 (1903-1909)1925
SD6 Cayapa SD6

securing this end of the cable, since it is necessary to have one end small in order to pass it through the opening in the prow of the canoe or for whatever other purpose it may be used. Ordinarily the cables are not tied about the prow of the canoe, but are simply passed up through the hole in the prow above mentioned, the knot in the cable below the prow holding it securely.

For ordinary purposes of travel and for carrying regular loads the canoe above described is sufficient. If, however, an excessively heavy or bulky and unstable cargo is to be transported, it is necessary to increase the buoyancy or to steady the canoe by means of outriggers, called by the Spanish name balsas, Cayapa na'na. In this region the term *balsa* has four significations. It is primarily a raft or float of any kind, and is the term naturally applied to the rafts of logs or bamboo which the Indians float down the river for sale at the settlements. The same term is applied to the outriggers used on canoes, as also to the tree and its wood from which these are made. This wood is very light, even when green or water-soaked, and when dry it is as light and soft as cork, qualities which make it very useful in numerous ways. The chief uses of balsa wood, however, are due to its buoyancy: it will carry in water much more than its own weight, and it is therefore used in rafting such heavy timber as guayacan. In this process, as many logs of balsa are procured as are necessary to sustain the weight of the guayacan, and these are lashed together into a float, the guayacan timbers being lashed on top of them. The guayacan timbers

J: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

are rafted down-stream for use as house-posts, but the balsa logs are also readily sold in the settlements for making outriggers, since they are much used on the imbaburas, or very large canoes, employed to lighter cargoes to and from sea-going vessels.

Among the Cayapa such outriggers are sometimes used, but ordinarily the Indians travel with a cargo so light that the outrigger is not needed. When, however, it is necessary to increase the carrying capacity of a canoe in this manner, logs of balsa from four to eight inches in diameter are cut the proper length, and their forward ends are brought to a form more or less like that of the prow of the canoe. At the middle of the canoe is bound, by means of the two small holes in the gunwales (mentioned as being used in the hauling of the canoe from the woods to the river), a cross-bar of sufficient length to project far enough on each side of the canoe to permit the binding of these logs to it. In binding the logs to this middle transverse bar a block of wood, three or four inches in thickness, is inserted between the upper surface of the log and the bar, thus forcing the log farther into the water at this point. The forward and after ends of the log are each lashed to a similar small hole in the gunwale near the prow, and the stern respectively, these ends being brought up nearly to a level with the gunwale itself and thus three or four inches higher than the middle of the log. In the case of very large canoes, and especially of the imbaburas above mentioned, sometimes as many as three of these logs, as much as a foot or more in diameter, are lashed

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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LEAVES USED TO RUB DOWN PADDLES

[p. 148(a)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

side by side to each gunwale, thus really converting the canoe into a raft. With canoes of ordinary size, however, one log on each side is sufficient. If more than one log is used on each side, it is necessary, instead of binding the forward and after ends directly to the gunwale of the canoe, to bind them also to transverse bars which pass across the prow and stern in the same manner as above described in lashing them at their middle points.

In pl. LXXVI, 5, is shown a typical new blade of a man's paddle just after completion. A comparatively short time only is required to wear down the sharp point until it has more the appearance of the point of the blade shown in 13 of the same plate. The general contour of the blade shown in this illustration is one rarely seen among the Cayapa, but it is common among the negroes of the region. In fashioning a paddle of either type a pronounced ridge is left down the middle of each surface. Along this line the blade reaches a thickness of about three-quarters of an inch. At each side of these medial lines the blade is hollowed out very much after the fashion of a hollow-ground razor; otherwise its thickness is fairly uniform. The thickness of the blade decreases slightly toward the edge, so that the edge itself at the greatest width of the blade rarely exceeds three-sixteenths of an inch in thickness, and it may be as thin as an eighth of an inch.

The handles or poles of the paddles are ordinarily from an inch to an inch and three-quarters in diameter and are almost perfectly cylindrical. They taper slightly from the blade to the upper end, or what may

3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

501 be called the grip. In a woman's paddle this end may be truly called the grip, and it is usually notched in more or less of a fish-tail form, shown in pl. LXXVI, 9 to 11. This notch is quite smooth, and is actually gripped by the hand. In the case of the man's paddle, however, a purely ornamental tip is put on the end, which is almost never touched in paddling. A few of the typical forms of these ornamental ends are shown in figs. 1 to 4 and 6 to 8 of the same plate.

[531] Occasionally various simple figures are carved either in relief or in intaglio near the upper ends of the paddles. An illustration of such carving relief is shown in pl. LXXVI, 9. Such ornamentation is seen frequently on women's paddles, but only occasionally on those of the men.

[824] As a finishing touch to paddles and in order to make them perfectly smooth, especially along their handles, they are rubbed down with the under-surface of a dry leaf called lya'pic hakī, which is covered with minute but very hard spines that serve the purpose of sandpaper. A bunch of these palmate leaves is shown in pl. LXXVII.

502 [462] Although on a long journey a woman may act as pilot of the canoe, a man sometimes serves in this capacity while the woman sits forward and paddles, as shown in pl. LXXX. Again, it is customary for the woman to use the short paddle on all occasions, but now and then she may be seen using the man's long paddle. Such an instance is shown in pl. LXXIX, where the pilot of the canoe in the foreground is a woman using one of

3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

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CANOEING ON THE RIO CAYAPAS

[p. 150(A)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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502

CANOE PILOTED BY A WOMAN

[p.150(B)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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CANOE PILOTED BY A MAN
[p. 150(c)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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CANOEING ON THE RIO CAYAPAS

[P. 150 (1)]

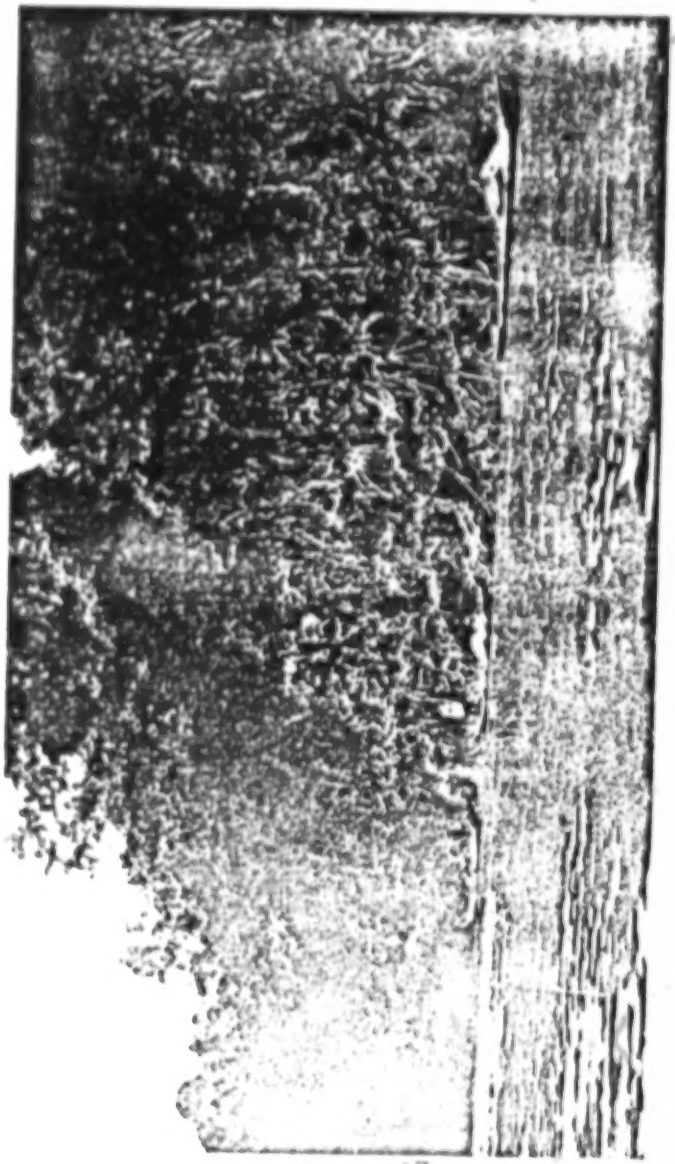
3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

the long paddles, and the woman sitting forward is paddling with one of them. From these illustrations may also be gained a good idea of the custom of loading a canoe. While in some regions the Indians and also others using canoes endeavor to place the load fairly well aft in order that the prow will point considerably upward, the Cayapa aim so to load their canoes that the ends will practically balance and the canoe will ride as nearly as possible level in the water. They claim that their canoes ride more easily and swiftly when laden in this manner, and also that if it is necessary to load the canoe in such manner that it is not well balanced, it is better to place the cargo forward rather than aft, since if the stern is too low in the water it impedes progress.

As above mentioned when speaking in general of the sizes and uses of canoes, the one used on long journeys and with a carrying capacity of several people is necessarily of considerable length, while on the other hand the man's special fishing canoe is often not more than ten feet in length and frequently does not exceed twelve or fifteen inches in width. All the canoes shown in pls. LXXVIII-LXXXII are of the large type, or what may be termed family canoes, which range from eighteen to thirty-five feet in length.

Some families go very rarely down to the coast; indeed on the extreme upper waters of the Rio Cayapas and the Rio San Miguel there are a few individuals past middle age who, it is said, have never seen the ocean. Most families, however, go at least once a year, while

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6



CANOEING ON THE RIO CAYAPAS

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BARRETT—CAYAPA INDIANS

[p.154-(A)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

bash absorbs the moisture, causing it to soften and ultimately to decay; but if kept in a dry place when not in use, it may be of service indefinitely. Although the walls of one of these calabashes are not more than a sixteenth to an eighth of an inch in thickness, they bear a considerable strain, as when used in bailing canoes. Inasmuch as canoes are always left over night in the river, they often become more or less filled by rain during the night, consequently the need of calabash bailers is very great. On arising in the morning it is the duty of some member of the family, if the day is fair, to go to the river with a mate and bail out all of the canoes, both those of the members of the household and those of visitors.

The advantages of a mate over a pottery or other heavy vessel are apparent: it is easily made, fairly durable, and very light. Its lightness and portability are of special advantage in traveling by canoe, when every pound saved is important; moreover, it will not sink should it be dropped overboard. In fact, advantage is taken of the lightness of the mate in the following interesting manner: Some canoes are very long, and when fully loaded in their center it is impossible for a person in the prow to pass anything, such as food, to one in the stern. Therefore, in event of such need, it is necessary only to place the article in a mate, set the mate in the water, and as the stern of the canoe passes it, it is picked up. To pass any small object, such as a knife, it is usually placed on the blade of one of the long paddles and passed over the cargo. Obviously this could not be done with a round-bottomed mate, especially if it contained liquid.

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

The mate[1] has still another special use—that of a woman's cap. With it is worn a piece of light-weight black cloth or a double bandana handkerchief, which passes over the head and shoulders and hangs down the back as a protection from the sun. Usually this cap is decorated with incised lines and figures, and occasionally it is used as a drinking-cup in traveling, but it is never put to any of the ordinary uses in which common mates are employed. On long canoe journeys the women usually carry special mates for use as urinals.

By means of two small perforations at each of two opposite points, a hemispherical mate is bound to a long handle to serve as a dipper, especially in the distillation of rum. Such dippers, called sūmbū and ūīkala pī cūīnūnt-sū′mī, are shown in pls. LXIII and LXV.

Further, the bottom of a mate may be perforated to adapt it as a sieve or strainer, called cī′culya, in making green-corn mush and ripe plantain gruel. Attached to a long handle, such a strainer is employed for skimming the froth which rises in boiling cane juice preparatory to fermentation.

The third form of calabash implement is the spoon, called ci′ñ kūtcada, from Spanish cuchara. This implement is always made by cutting narrow sections from the side of an ellipsoidal calabash with the saw-like machete above mentioned. One of these fruits ordinarily provides material for six to eight spoons, varying in length from three or four to as much as fifteen inches. The large spoons are commonly used for stirring food while cooking, and both the large and the small

[1] [i.e, A hemispherical gourd container.---Analyst]

3: Barrett E-5 (1908-1909)1925
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The material of this class next in importance to the rampile is that obtained from the petiole of the hoja blanca, called by the Cayapa fī'ba hakī, signifying, as does the Spanish term, "white leaf." This plant has a long pinnate leaf somewhat similar to that of the banana, but with a long, round, slender, and fairly hard petiole. It derives its name from the fact that the under-surface of the leaf-blade has a thick coating of white bloom. The strips of this material used in basket-making are obtained from the petiole of the leaf in the same manner as are those of the rampile, except that before splitting off the bark it is scraped. This removes a thin, succulent outer coat of light-green, and leaves the inner creamy-white bark which is hard and tough, though very thin. This hoja blanca bark is used chiefly for making small hamper-shape baskets (figs. 15–17) used as receptacles for trinkets, though it is frequently employed in making fans, especially the finer ones. It is much less durable than is the rampile, and for that reason, as also on account of its thinness, it is not adapted to the manufacture of large hampers or of mats.

The blades of the leaves of hoja blanca find a variety of uses, chief among which is as a covering for cargoes of canoes to protect them against rain. The leaves are much tougher than are those of most plants of a similar kind in this region and shed water perfectly. They are used even for repairing leaks in house-thatch, though they are never employed for entirely thatching a permanent building.

Hoja blanca is the only basket material which is ever artificially colored. The strips are stained with red

3: Barrett E-5 (1908-1909)1925
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ends of all the elements are cut off in the same manner as was done in making the end with which the mat was begun. 285

Mats of this kind are most frequently used by the Cayapa in the hammocks which serve as cradles. A small mat is placed crosswise in the hammock and holds its edges apart; the baby is then laid upon this mat and swung in the hammock as a cradle. Large mats are occasionally used as beds, but for this purpose bark cloth is preferred. An important use for mats also is as a drying surface upon which to spread cacao. In canoeing, a large mat serves as a canopy or sun covering for small children or for an invalid. If its ends are placed just inside the gunwales of the canoe, bow upward, a mat forms a convenient and very serviceable canopy by virtue of its natural stiffness. An instance of such a use is shown in pl. LXXX. 285 352 [854] [287] [257] 285 501

SPINNING

As was mentioned in speaking of agricultural products, the Cayapa raise considerable quantities of cotton, that is to say, all the cotton needed for weaving the cloth used for their mantas and clouts and for the belts used to hold the mantas in place. No one family raises any considerable number of plants, since a single plant produces almost continuously the year round and aggregates in the course of a year a considerable quantity of bolls. These plants are grown in any convenient place near the house or on the edge of a field of cane or of a grove of chocolate trees. 248

3: Barrett E-5 (1908-1909)1925
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531 In the matter of the forms also, the designs fall practically into these general groups, though in certain instances the same design is found in more than one group. Taken as a whole Cayapa designs are largely geometric, the only exceptions being in the carved wooden dolls, in a few calabash designs, and in a considerable number [177] of the designs on soft textiles. Now and then a realistic modern design is found also upon a canoe and in rare instances in a painting upon the human body. This entire statement applies to the frequency of occurrence of the different types of design. If considered, however, from the standpoint of the number of various elemental designs of the realistic class as compared with elemental designs of the strictly geometric class, the former are fully equal to the latter, though the geometric designs are subject to greater variation.

[552] It is remarkable that few names are given designs except in the case of those on soft textiles. In the case of the face, arm, and leg paintings, for instance, no names were obtainable, and they have no symbolic significance. This fact is noteworthy when so large a series of designs is found (pl. XXXIX–LII) and when they are so universally and extensively used. The only exception to this rule is that of the trident-shape design shown in pl. LII, 11. This, however, is strictly modern and was copied directly from the fish-spear.

•501 531 [552] Also in the considerable series of canoe designs shown in pl. LXXII–LXXV, no specific names were given by informants. These are all old-type designs and much preferred by the Cayapa to the modern designs which some paint on canoes made for sale, but never upon those

3: Barrett E-5 (1908-1909)1925
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designed for their own use. In every instance these old-type designs are geometric, but the newer ones are usually realistic, depicting mammals, human beings, and other realistic objects.

In carving, the dolls are entirely realistic, as is shown in pl. LXXXIV, and depicting, the dog, alligator, bird, and especially the human form. In the last instance care is usually taken to indicate the sex. In paddle handles, on the other hand, the forms are usually simple and are always geometric, as is shown in pl. LXXVI. They have no special names. Even in the case of the elaborately carved handle shown in fig. 9 of the plate, no name was given for any of the designs. The same holds true of the designs in the face-painting sticks depicted in pl. CXXI–CXXII.

Closely related to ornamental carving are the wooden seats shown in pl. LXXXIII, some of which receive ornamental treatment certainly not demanded by utilitarian considerations. From comparison with similar objects of South and Central America it seems probable that in these seats, especially the forms shown in figs. 2 and 3, there lies a striking connection of the Cayapa culture with that of a number of other tribes in these regions. As has been shown by Professor Saville,[18] the archeological range of these objects is extensive, the most elaborate among them being the large stone seats from Manabi, carved to represent jaguars.

On the surfaces of calabash utensils are found the only incised designs in use among the Cayapa. These are

[18] See page 156, note.

of the population of the Río Cayapas up to Sapallo Grande was Negro. Isolated Negro enclaves are found today as far up as San Miguel. Negroes tend to live in village settlements, some of which are of political and/or economic importance, while the Cayapa live scattered along the river banks. The town of San José, which lies a few miles below the Río Cameronas, is the administrative center for the area. San Antonio, which is located a few miles above Punta Venado, is of considerable commercial importance as it is readily accessible to the small coastal vessels engaged in the banana trade.

The most characteristic feature of the area is its riverine quality, and settlement and movement centers on the rivers for both Indians and Negroes. The large hilly land areas between the rivers are completely uninhabited, and the dense jungle growth makes foot travel exceedingly difficult. Except for short hunting trips or to secure trees for the making of canoes, the jungle or monte is avoided. The river, on the other hand, is open and free. The river scene is seldom a quiet one. People going down stream maneuver their canoes into mid-channel, taking full advantage

of the current. Those going up-stream hug the bank as the pilot digs the tip of his oar blade into the bank, or if the channel is shallow enough, into the bed, and then, placing both hands about ten feet up the oar handle, he shoves back, sending the canoe ahead.

Farm land lies at varying distances back from the river. Each house is backed by a clearing which is used for garden crops or sugar cane. The main farm lands extend back from the river from one to three miles. Flat land is at a premium, and the cultivators work up and down the many hills.

Cayapa Physical Appearance. Although no systematic measurements were made, it was apparent from gross observations that Barrett's (1925:408-445) measurements are still valid. He described the Cayapas as short:

> . . . the men averaging only 155 cm. and the women only 146 cm. The range of individual variation among the men, as also among the women, is 14 cm. Among the men there are at least a few individuals who appeared to be somewhat taller than the maximum here given, but as a tribe the Cayapa must be considered somewhat below average in stature (Barrett 1925:409).

They appear to be mostly brachycephalic. The hair is thick, coarse, black and straight; their skin, light

brown. A few of them are tatooed on the arms and the blue of the ink stands out very clearly. Mongoloid characteristics such as the epicanthric fold, the Mongoloid spot, and high cheekbones are very common, but in contrast to the Mongoloid nose, the Cayapa nose is often bridged. Occasionally one finds individuals with very high-bridged noses of aquiline shape. Their eyes are uniformly dark brown, and the whites are seldom clear but have a brownish tinge that would seem to indicate a high incidence of liver disorders. Most Cayapa, especially the women, seem to be somewhat round-faced. The men, while short, are very well-proportioned and have tremendous strength in their arms and shoulders which probably stems from their technique of canoe handling. As a rule, the women are thick-waisted, the result, perhaps partly at least, of their characteristic canoe handling. They generally paddle in a seated position, using a very short paddle, which requires many rapid short strokes for effective maneuvering, and they necessarily have to lean forward to make efficient use of the short paddle.

Clothing and Adornment. Many men are quite

to maintain a precarious balance. Children from about the ages of nine to thirteen may have small canoes /kabile/ made for them, which may be seven to eight feet in length, and scarcely a foot in width. At these ages boys begin to accompany their fathers into the monte where the canoes are roughed out by axe and adze. They learn to select the proper trees as only those that are tightly cross-grained will not split easily. Occasionally canoes are roughed out at some height above the creek or rivulet that feeds into the main channel and in the process of carefully snubbing them down the boys learn to rig lines. A large canoe, about thirty-five feet long, may require almost a dozen men to bring it into the water from the monte, whereas a small canoe can be brought in by two or three men. Despite the fact that by the time the boys have reached their late teens they have acquired a large measure of skill in handling canoes, their canoes are nevertheless not considered finely finished until they have had several more years of experience.

Paddles: /yámpa/. The oar is roughed out with a machete, and the finer lines are cut with a knife.

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The paddle is rubbed down with abrasive leaves called /ʌ̃ʔápio bàbi/. In working the blade of the paddle, a longitudinal ridge is left on both surfaces:

> Along this line the blade reaches a thickness of about three-quarters of an inch. At each side of these medial lines the blade is hollowed out very much after the fashion of a hollow-ground razor; otherwise its thickness is fairly uniform. The thickness of the blade decreases slightly toward the edge, so that the edge itself at the greatest width of the blade rarely exceeds three-sixteenths of an inch in thickness, and it may be as thin as an eighth of an inch.
>
> The handles or poles of the paddles are ordinarily from an inch to an inch and three quarters in diameter and are almost perfectly cylindrical. They taper slightly from the blade to the upper end, or what may be called the grip. In a woman's paddle this end may be truly called the grip, and it is usually notched in more or less of a fish tail form. . . . In the case of a man's paddle, however, a purely ornamental tip is put on the end, which is almost never touched in paddling (Barrett 1925:149-150).

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Benches: /ʔũmbiʔʷa/. These are small seats measuring from four to eight inches in height and from four to nine inches in width. They are always cut from one piece of wood and often have two supporting surfaces. Barrett reports eight types of which I have seen but three. Most commonly these benches are composed of three flat surfaces, less commonly the seating surface is concave. Barrett should be referred to for details of style and construction (Barrett 1925: 154-157).

case the leaves are brought to the site by hand. Many times the leaves have to be freighted on the river; for these occasions two canoes are joined by heavy bamboo poles, thus forming a raft, and the leaves are piled on top to a height of four to five feet. Two men then pilot the raft, one from the rear and one from the front. When the site is reached, the raft is tied to a paddle which is thrust into the bank, and the leaves are handed up a human chain composed of five to ten people extending from the raft to the actual house site.

In contrast to the Negro houses Cayapa houses mostly lack walls. Because of this, Cayapa home life is much more open to Negro inspection than is the reverse. In regard to construction, the Cayapa never use wood planking. Negroes, on the other hand, regard wooden planking for the floors and walls as a sign of wealth and try to have at least some planking. The underside of the house for both Negroes and Indians serves as a storage area for the canoes.

When they are off in the bush for several days hunting, or when roughing out a canoe, the Cayapa build

about five or six o'clock. Prior to the velorio, or wake, the people who are not in mourning /pemúla/ bathe and don their make-up and fancy clothing. During this procedure the children race about noisily. While waiting for the proper time to make their entrance, people like to remain in large groups "because the spirit of the deceased is wandering about and may kill anyone who is alone."

In the meantime at the funeral site, a raft has been built to transport the remains to the ceremonial center, and musical instruments have been placed together off at one side of the house. The coffin has been placed near one of the sides of the house, and candles are placed at the head and foot. If the deceased was a man, his oar is broken and placed in the coffin with him. The mouth of the corpse is carefully covered with a piece of colored cloth, and the eyes are closed. Members of the family mourn at the head of the coffin, either singly or in pairs. They mourn in a stereotyped manner, chanting in Cayapa appropriate phrases like "Who will support the family now?" "Who will bring home the food?" "I am all alone

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